MUSEUM ALLIANCE

QUARTERLY

LOS ANGELES COUNTY MUSEUM OF NATURAL HISTORY
VOL. 6, NO. 1
SUMMER ISSUE 1967

MUSEUM ALLIANCE

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Membership Contest

We are pleased to report the winners of the recent Second Annual Membership Contest as follows:

FIRST PRIZE: Round trip air fare to either Mexico City or Honolulu—by Mrs. William S. King.

SECOND PRIZE: Russian Sable Boa—by Mr. William P. Simpson.

THIRD PRIZE: An authentic Pre-Columbian figure—by Mr. Charles Fischer.

FOURTH PRIZE: (four-way tie with $100 divided equally) by Mrs. Amre Busch, Mrs. Florence Garden, Miss Ruth Mahood, and Mrs. Leon Singer.

SPECIAL PRIZE: (Two round trip air fares to San Francisco and dinner at the Blue Fox Restaurant for each). Mr. Phillip W. Townsend Somerville (a new member) and Mr. Glen Dawson (who referred him).

A total of 472 new members was added to our membership roll during the period between February 15 and May 15 the date the contest closed.

We hope to continue to increase our membership during the coming months and appoint each of you a member of the committee to interest your friends and business associates in the Museum Alliance and its goals in helping the Los Angeles County Museum of Natural History.

Voyage into Antiquity

The Museum Alliance will sponsor another Voyage into Antiquity in the Fall of 1968. Because of the overwhelming success of the Spring 1967 Voyage, some Alliance members have already signed up for the next one. It is not too soon to reserve your place. A voyager, who wishes to remain anonymous, wrote the following. We regret that space limitations forces us to excerpt it:

"The Voyage into Antiquity was romantic, adventurous, dramatic and convivial. The trip was arranged by the Los Angeles County Museum of Natural History. On April 21st we boarded chartered Air France jet to Rome, and thence by bus to Naples where we boarded the MTS Argonaut. The group was promptly nicknamed the 'Argo-naughties.'

"After a few days, during which time we had seen Carthage and the handiworks of Septimus Severus at Leptis Magna in Lybia, the 'modus vivendi' of the cruise became evident. The ample cuisine with Greek overtones, the liberal sprinkling of cantinas, the nightly entertainment in the beautiful lounge with a five-piece orchestra, the piped music to the comfortable staterooms; the smooth working of a tight ship all showed a discipline that only teamwork could sport.

"In few countries is history so evident as Greece. This was dramatically depicted in the frequent lectures and commentaries at the sites by the two talented, erudite and beautiful art historian guides, Mr. and Mrs. James Liakos, who were always with us.

"Forty-five hundred miles after we had begun, on May 19, we bade farewell to our ship and crew, and scattered, each intent on seeing Italy in five days. United again by Air France, we sped back to our realities—smog, traffic, taxes, TV and deadlines. But the spirit will long be enriched by memories of this trip—the ancient sites, the islands in the sun, the friends acquired, the souvenirs collected. Although each of us felt we were the first ever to commune with Zeus, Apollo, Dionysos, Athena and Aphrodite in their retreats at Mt. Olympus, Delphi, Delos, Eleusis, the Parthenon, Cos and Ephesus—we are anxious to share this experience and so we hope others may enjoy the same cruise. We recommend it."

Omissions

The name of John Dewar, Associate Curator of California and Western Art, inadvertently was omitted as author of **"A Nineteenth Century Christmas"** in the Spring 1967 Quarterly. The issue was enhanced by Mr. Dewar's charming contribution and we apologize.

The two photographs of the aardwolves on pages 26 and 28 of the Spring issue of the Museum Alliance Quarterly (vol. 5, no. 4) should be credited: Courtesy of the San Diego Zoo. We wish to acknowledge this inadvertent editorial error and express publicly our appreciation to the San Diego Zoo for allowing these photographs to be used.

Editor's note: The entire editorial staff and all contributors work for the Quarterly without remuneration. Since the whole is a labor of love, it is our hope that readers will look upon our mistakes as errors of love. When you see them, point them out and we will acknowledge same with humility. We also like love letters.

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LOS ANGELES COUNTY MUSEUM
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Pre-Columbian Mexico

The Faking of Art and the Art of Faking

by **Peter T. Furst**

"But how can you tell if it is authentic?"

A question the student of pre-Columbian art hears many times, one of the most difficult to answer convincingly. Indeed, in this age when the faking of prehispanic art has itself become an art as well as a major cottage industry in Mexico, how **can** one tell whether a given piece is authentic or spurious?

At the outset it is necessary to stress certain aspects of this problem which have little to do directly with the differentiation between what is fake and what is authentic—aspects with which all collectors, private museums, should be—and usually are—aware. The unauthorized excavation, purchase and export of pre-Columbian art from Mexico is contrary to Mexican national law, and the authorities, as well as many archaeologists, understandably take the view that anyone who discovers he spent good money for a fake richly deserves his fate. In fact, many archaeologists are pleased by the increasing skill of fakers, for they feel that the more fakes are made and sold, the more suspicious collectors will become of anything offered to them, and the fewer authentic pieces will be dug up illegally and exported.

But this is probably a vain hope. Because while it is true that the fakers are becoming increasingly more skilled at their dubious art, collectors are becoming more sophisticated and they seem willing to pay ever higher prices for the real thing. Faking has been around a long time, and it has not yet interfered with the saleability of any pre-Columbian work. Good, bad, or indifferent from an aesthetic point of view, it will ultimately find a buyer.

Further, we should admit the sad truth that economics are against us. Too many people are making money out of trading in pre-Columbian art, from the poor **milpa** farmer for whom the figurine he digs from his field between harvests is often his only source of desperately needed cash, to the many middlemen through

whose hands the figurine passes before it ever reaches the living room of a collector.

Then there is the problem of control. Countless archaeological sites, major and minor, often rich in art objects of the finest quality, have been looted for decades without ever having had more than fleeting, if any, professional attention. And this is not written as a criticism; there are simply too many places in Mexico to dig, all of them important for the reconstruction of Mesoamerican culture history, and there is neither the money nor the trained personnel to do the whole job. So economics, combined with the impossibility of effective control in a country which is one vast archaeological site, will always assure a sufficient supply to satisfy the demand.

Something should be said about the nature of this demand. Admittedly, dealers may be in it for the money, although I know several who have a genuine appreciation of pre-Columbian art and who have striven not only to learn as much as possible about the field themselves but also to educate the public to its aesthetic and historic value. Some collectors may look upon pre-Columbian art primarily as a good investment. But it is beyond question that many people collect pre-Columbian art because they love it for its strength and beauty and because they feel that it is a part of our cultural heritage no less than the works of the Greeks or Romans or the Old Masters. Moreover, many private collections eventually find their way into museums. And so what may once have been only an exercise in private enjoyment comes to benefit vast numbers of people.

Now this does not excuse illegal digging or overlook the systematic denuding of archaeological sites of all that is essential to scientific inquiry—for that, in the final analysis, is something collecting cannot help but encourage, however far such a thought may be from the mind of the collector. The collector should be aware that the removal of any archaeological object from its context without scientific control (and publication of its results) constitutes a fact forever lost, even if the object itself continues to exist. Archaeologists have maintained that if there were no one to buy the object, whether private citizen or museum, illegal digging would lose its **raisón d'etre.** Perhaps, but it could also be argued that men have always been fascinated by the artifacts of exotic peoples or of their own ancestors and that digging would go on whether there was a profit motive or not.

But we live in the real world and must deal with the situation as it is, however devoutly the archaeologist might wish it to be different. It is in this spirit that this article was written, not as a training manual for the collector, although it may help him to avoid the more obvious mistakes. Rather, recognizing and accepting that there will always be collectors and that the collecting of pre-Columbian art must be granted the same validity as that of any other category of human creativity, we want to examine some of the special problems the art lover faces in this special, and relatively recent, area of collecting.

The counterfeiting of pre-Columbian art has a venerable history. Some copying of Aztec pieces seems to have occurred even in early colonial times, both in Mexico and in Europe. The superb Aztec or Mixtec rock crystal carvings, for example, caught the imagination of European craftsmen and there is reason to

believe that at least some of the rock crystal skulls once thought to be pre-Columbian are really European, or even Oriental, copies of genuine pieces. Many well-made fakes were also produced in the 19th Century, and some of these have only recently been recognized and weeded out of well known collections. Also around 1900 a number of counterfeit codices were made by an artist in Mexico City, some on deerskin and others on coconut fiber beaten to resemble the bark paper used by the Mayas and coated with lime plaster.

In addition to high-quality counterfeits, crude fakes were also made around the turn of the century, as interest in things prehispanic grew with the first archaeological work being done at Teotihuacán and elsewhere. The Smithsonian Institution's storage cabinets are full of almost unbelievably bad counterfeit pieces purchased in Mexico by American travellers or diplomatic personnel in the late 19th and early 20th Century and later donated by them to the Smithsonian. The UCLA Museum now owns several wooden "Aztec" drums of the **teponaztli** type made some 60 years ago for use by Indian participants in celebrations of the Porfirio Díaz regime. The **teponaztli** is a horizontal cylindrical hollow log drum whose top has been slotted in the shape of an elongated H to form two tongues. It is still used in parts of rural Mexico (notably in the Tarascan area in Michoacán) although none of the modern instruments are as handsomely decorated as were those of prehispanic times. The UCLA specimens are not "fakes" in the real sense, for they were never made to fool anyone, but instruments dating to the same period have been sold to unsuspecting collectors as authentically pre-Conquest.

Any object made of an organic material such as wood can be subjected to a Carbon-14 dating test. It is important to realize that this does not automatically determine whether a piece has been counterfeited. A radiocarbon test can only reveal the age of the raw material, or better, the time which has elapsed since the organic material ceased its metabolic activity and with it, the absorption of radioactive Carbon-14 from its environment—in other words, the time of its death. It is possible for a counterfeiter to obtain a piece of genuinely ancient wood, such as a piece of a roof beam or a lintel from an archaeological site, and use it to carve a **teponaztli** or a figurine. A C-14 test made with such a piece would reveal no more than that the wood itself is old. Here one needs a thorough grasp of style, as well as complete familiarity with prehispanic carving techniques.

There has also been much counterfeiting of "Aztec" and "Mixtec" gold. Even the more intricate Tarascan copper bells and zoomorphic rattles (usually in the shape of turtles) which, like much of the gold, were cast by the "lost wax" process, have frequently been faked. Most of the counterfeit gold castings have been relatively easy to identify, both on technological and stylistic grounds. However, some gold objects offered commercially have been so good stylistically and technologically that even the top specialists in the field are unable to agree completely in their judgments. Among the gold castings which have been faked frequently in recent years are bells (sometimes arranged in complete necklaces), ear plugs, finger rings and zoomorphic pendants in the shape of bats and other animals. It must be remembered that the lost wax process is still used by jewelers and good imitations are relatively easy to reproduce from photographs or even authentic models. Although prehispanic gold is typically full of impurities, chemical tests of a suspect piece to determine whether the metal conforms to pre-Columbian standards are not reliable, for the simple reason that the counterfeiter himself is well aware of these standards and sometimes even melts down a badly damaged authentic piece to recast it as a more perfect and therefore commercially valuable forgery. This is especially common in Central America.

To return then, to the original question, how is one to know whether a given piece of pre-Columbia art is authentic or a fake?

If there is any simple answer, it lies in a single word: experience. One of the leading specialists in pre-Columbian ceramic technology and art, José Luis Franco of Mexico City, puts it this way:

"For me, experience is at least ninety percent of the answer. Experience is something you get only with the handling of thousands and thousands of pieces. And with that much experience in looking and feeling, almost every time it is the very first look that tells you whether it is fake or not. Most of the work of the authenticator comes in convincing people that their little treasure is in fact no good. Because obviously people like to think of themselves as 'experts,' and after all, who wants to admit he has been taken?"

Ralph C. Altman, head of the UCLA Museum and Laboratories of Ethnic Arts and Technology, concurs:

"A lot of it is frankly intuition—a kind of feeling you get when you look at a piece or handle it. But how do you tell someone that a figurine for which he has just paid good money just doesn't 'feel right' to you? He wants to know something concrete. He demands to know exactly what you think is wrong with it—color, erosion, patina, style, weight, or whatever. Something 'scientific,' in other words. But that is often impossible to do, because if the fake is exceptionally good you can't always put your finger precisely on what it is you don't like about it. Of course, usually he doesn't really want to hear the truth anyway, and he wants to hear it even less when you cannot give him anything more specific than that it doesn't 'feel right.' And so he goes away muttering about people who think they are 'experts' but who obviously don't know what they are talking about."

One criterion of authenticity on which all specialists agree is that of style. This, of course, is again related to experience, because it is impossible to be familiar with stylistic criteria unless one has handled literally thousands of pieces. Very few have; outstanding among them as experts are Dr. Gordon Ekholm of the American Museum of Natural History in New York and José Luis Franco in Mexico City. Even so, it must be admitted that the truly staggering number of local cultures and the enormous time span involved in pre-Columbian culture history obviously make it impossible for any one man to be equally expert in every style of prehispanic art, so that expertise in pre-Columbian ceramic, stone or metal technology is often at least as vital a prerequisite as is a feeling for style.

What complicates the question of style analysis even more is the fact that new and previously unknown ceramic forms and decorative styles and techniques are

constantly being added to the already bewildering variety of known art dating from pre-Conquest times. Since these are almost always the result of illegal, and therefore scientifically unverifiable excavations, some perfectly authentic pieces may be suspected as fakes simply because no one has ever seen anything like them before. This happened not long ago to a Mexican collector whose material was checked and catalogued by a professional archaeologist. A large number of pottery vessels was classified as probable fakes because nothing like them was known. The archaeologist did turn up several fake figurines in his examination of the collection, but the vessels he had condemned as fakes in fact represented a superb sampling of a perfectly authentic but hitherto unknown style of shaft tomb ceramics from Nayarit in western Mexico. As it happened in 1965, we were able to recover a number of strikingly similar vessels in a salvage excavation of a shaft tomb near Tequilita, Nayarit, from which looters had taken only the commercially valuable figurines but which still contained much archaeologically useful material. One of the 120 conch shell trumpets found in this tomb was dated by the UCLA radiocarbon dating laboratory at 100 A.D. ±80 years, which suggests the very respectable age of 1800 years for the distinctive pottery style anathemized as "fake" when it was first encountered in a private collection. Interestingly enough, subsequent questioning of the source of the private collection revealed that it had come from the same shaft tomb cemetery as that investigated by us.

This problem of suspicion fed by unfamiliarity has also on occasion plagued a pair of rather strange-looking figurines (Fig. 1) with polychrome and negative decoration which have been part of the permanent collection of the Los Angeles County Museum of Natural History for some years and which can now be seen in the pre-Columbian Hall of the Museum. The gift of Mr. and Mrs. Stanley Donen, these pieces vaguely resemble shaft tomb figurines from Nayarit and Jalisco, but as is so often the case with pieces obtained commercially, their exact provenience was not known. In the past year I have had the opportunity of examining closely a number of figurines in the same style, and there remains no doubt that the Donen pieces are not only authentic but that they are outstanding examples of burial ceramics which come not from Nayarit or Jalisco but rather from Zacatecas and Aguascalientes. Unfortunately nothing more can be said about them since the context in which such figurines are found is not known. With very few exceptions the illegal excavator is reluctant to reveal anything more specific than the general geographical origin of a piece he offers for sale. This is not only because of fear of the law but also because he wants to guard his sources of supply from rival looters as well as from trained archeologists.

If so much authentic material comes out of the ground, one might ask why there is such a lively traffic in fakes. One reason is that pre-Columbian art has become increasingly popular in recent years. This means that suddenly many people who know nothing about the subject are eager to own something pre-Columbian, and such people are always an easy mark because almost anything will look good to them. But it also means that prices of authentic pieces of good quality have reached staggering heights, not only in the United States and Europe but also in Mexico itself. And this in turn makes it worthwhile to produce really well-made fakes, which is a time-consuming process.

This brings up an interesting point about value. A highly skilled faker once showed me a pair of Colima figurines which in the dimness of his windowless house appeared to be identical. One was, in fact, authentic, but the other was an excellent copy he had just made of it for sale to some unsuspecting collector. However, the price of the fake was substantially higher than that of the authentic piece. Why? Because the former had taken him almost a week to make from start to finish, while the latter was "only dug up," and that took neither much time nor great skill. This seems to be a fairly general pattern. Good fakes are rarely, if ever, less expensive than comparable authentic pieces, and I have heard collectors insist that their latest find could not possibly be a fake because it was so reasonably priced that it would not have paid anyone to go to the trouble of making it. There is some truth in such reasoning, but it must be remembered that if there is anything that is abundantly available in Mexico, it is time, and even a couple of hundred pesos ($16) earned by a week's work on a fake figurine is better than no money at all.

Just how good copies can be was demonstrated to us shortly before the opening of the new National Museum of Anthropology in Mexico City. A collector had given the museum an exceptionally fine figurine from Tlatilco with the stipulation that a copy of good quality be made because he loved the piece so well he wanted at least a copy of it in his home. The copy made for him was virtually indistinguishable from the original, even down to tiny cracks and minute flecks of mica embedded in the clay; when viewed separately it was nearly impossible to tell which was which.

Among pieces which at present often bring higher prices in Mexico City than they do in the United States are figurines of the distinctive "Chinesca" style (Figs. 2-3) which come from shaft tombs in Nayarit (especially the region around Tequilita mentioned above); top-quality miniature figurines from Tlatilco known as "pretty ladies" and especially anything in the Olmec style. Predictably, the result of this popularity is an enormous number of fakes, some poorly made and easily spotted at first glance but others extraordinarily well done and therefore more difficult to detect.

So far as the faking of "Chinescas" is concerned, this has not as yet gone very far and it usually involves only smaller, relatively easily copied, figurines. Only a handful of those I have seen would fool anyone but the novice in pre-Columbian art, although occasionally one sees the creation of one of the better Chapala fakers which actually makes one wonder for a time if it might not possibly be authentic. I have never seen or heard of any attempt to fake the large hollow figurines of the type illustrated in Fig. 2, although these may sell for as much as 5-7000 dollars in Mexico City. On the other hand, I have been shown some masterful reconstruction jobs in which the artist—and the best fakers really can be described as such—started with nothing more than a head, an arm and some fragments of torso and ended up with a very acceptable and aesthetically pleasing complete figure. In such pieces the re-

Fig. 1—Discussed in text.

Fig. 2. Large female "Chinesca" figurine from shaft tomb cemetery (probably Las Cebollas) near Tequilita, Nayarit. H. 76 cm, W. 42 cm. Nayarit State Museum, Tepic.

Fig. 3. Seated male "Chinesco," from shaft tomb cemetery near Tequilita, Nayarit. H. 80 cm, W. 29 cm. Nayarit State Museum, Tepic.

Left: Small hollow clay figure; attempt at Nayarit style. Black, red, orange and white paint. 6½" high.
Right: Head made of gypsum; attempt at Teotihuacan style "Antiqued" with a tan paint.

Two solid clay figurines of gray clay. Valley of Mexico area. Left figure is 6" high.

Figures made of black pottery, left two in the form of pitchers. Made in late 1800's in Valley of Mexico area. Left figure is 9½" high.

constructed area, often more than half of the total, may well be nearly indistinguishable from the authentic part. This kind of thing is also very common in Colima redware ceramics and in unslipped Veracruz pieces, as well as those decorated (and sometimes covered) with **chapopote,** or crude asphalt paint. If a faker is really clever he will match authentic fragments with newly modelled and fired parts but not attempt to disguise the joints between them; he will then pass the piece off as having been discovered in a broken condition and merely glued together, rather than actually reconstructed.

In such cases a shortwave ultra-violet lamp of the type used for mineral detection can be useful. It will not reveal anything about the authenticity, or lack of it, of an unreconstructed piece, which will give off an even glow, but it will quickly reveal differences in the surface of clays used in a piece that has been repaired or restored. Another and simpler test is submerging a piece suspected of reconstruction in water. New clay has a different absorption and drying rate than old clay and these differential drying properties will sometimes reveal how much of a piece has been restored. Once we subjected a ceramic house model from Nayarit to the water treatment and this, together with examination with an ultra-violet lamp revealed that only five tiny figurines and a fraction of the base were authentic — the entire house, including walls and roof, was an extremely clever job of reconstruction, in which even the rich patina which comes only with great age was beautifully imitated. As a rule, however, it is the patina which serves as a good criterion of authenticity, since very few fakers are so skilled as to give a burnished surface a convincing appearance of real antiquity, especially when the piece is examined more closely. Root marks are also very difficult to imitate successfully, although it never ceases to amaze me what the Chapala ceramic artists, for example, have been able to achieve with the crudest of means.

In response to the high value placed on Tlatilco "pretty lady figurines" of superior quality, a considerable number of spurious pieces of this type have recently appeared on the antiquities market in Mexico. Very few, however, need more

than a first glance to mark them for what they are. The clay used does come from Tlatilco and so matches authentic pieces, but as a rule the falsifier is unable to leave well enough alone. Because Tlatilco figurines with traces of paint are more valuable, most fakes are overdecorated and overpainted. The same is true of small Teotihuacán figurines, such as the "dancers." The spurious pieces are almost always more elaborate than the real thing.

Olmec fakes in stone come in two categories—the outright fake and the authentic piece which has been doctored to make it look Olmec. The latter is done especially with jades and other polished stone objects from Guerrero. Undecorated polished celts or axes, for example, are frequently embellished with an Olmec glyph or other design (often copied from books) to make them more valuable. As a rule, but by no means always, the conversion or embellishment is obvious at first glance. Most of this work is done in Taxco or Iguala, but some originates in Puebla and Oaxaca. Lately, some spurious "Olmec" and "Maya" jades of exceptionally high quality have also come from Guatemala City. Unfortunately, it is a misconception that fake stone pieces are easily detectable because they show evidence of metal tool marks. Some do, but in most well-made fakes the artist has successfully obliterated all traces of modern tools, and besides, there are even a few skilled fakers who work primarily with stone tools. Here again the basic thing is style and proportion, or, as Franco puts it, "the whole concept of the piece." And this is largely a matter of feeling gained through years of experience. But we may as well admit that on occasion it is impossible to say with certainty whether a work in jade or other stone is authentic or spurious.

The faking of Olmec ceramics has also become quite sophisticated. Because anything "Olmec" brings astronomical prices it is necessary to approach even fragmentary pieces with caution. For example, there has been some recent faking of hollow kaolin-slipped "baby-face" figurines resembling those found at Tlatilco and, more recently, at Las Bocas in the state of Puebla. That a piece may be offered for sale in fragmented and obviously mended condition — sometimes even with large sections missing — is no criterion of authenticity. One exceptionally well-made fake I saw had the entire lower torso and one arm missing and the remaining portion, including the head, was crudely glued just as one would expect an untrained field hand to try and repair a broken figurine he had dug from his **milpa.** Nevertheless, the piece had come from the workshop of a very sophisticated faker. Which reminds me of the time some years ago when I wandered inadvertently into the back room of a curio shop in Guadalajara and to my amazement saw a man lift a Nayarit ceramic house model and deliberately drop it on the tile floor where it shattered into a dozen large and many more small pieces! It was, of course, a fake, in the process of being made more **"autentico."**

Fakers are active in all areas of pre-Columbian art with more or less success, but no single region is responsible for more forgeries than Western Mexico. Most of this work is done in two centers, Chapala and Colima, although, not surprisingly, good fakes are also produced in the traditional pottery-making centers of Tlaquepaque and Tonalá, outside Guadalajara. The best forgers work with clays actually dug in the areas from which the finished piece is supposed to have come, and they use slipping, burnishing and firing techniques handed down from prehispanic times. Most fakers, however, are not quite so careful or sophisticated but still manage to do a brisk business with figurines which sometimes consist of nothing more than colored plaster mixed with Resistol (the Mexican version of Wilhold) covered with an oil-based or, amazingly, only a water-based paint.

In addition to out-and-out faking there is also an enormous amount of rebuilding of broken pieces from West Mexico. A Chapala "restorer" once permitted me to watch a truly masterful job of rebuilding in its various stages. He began with nothing more than a head, a partial arm, a vessel fragment about four inches in diameter and two feet, all authentic; by the time he finished he had an impressive seated male Colima figurine holding a large vessel on his lap. The whole piece was magnificently burnished and patinated, although a little rubbing with cotton soaked in acetone would have revealed the true nature of the surface. But at first glance, all that seemed to be wrong with it was that it had been broken and glued together. As he held it up (at the end of a week's work) he said with real pride, "Am I not a good artist?" Indeed he was. He was also a good salesman. He sold his creation within twenty-four hours — and at that he had two customers bidding against each other!

Fortunately, no counterfeiter, however skilled, has yet been able to develop a successful imitation of the manganese oxide deposits which are so often found on the surface of burnished Colima redware ceramics. One reason is that these deposits appear to result from interaction between the external environment in which the piece has been buried and certain elements present in the body clay and the slip. They are, therefore, not merely spots adhering to the surface. If manganese is present in the slip or the body clay, it is leached out by the action of ground water. Consequently, traces of manganese oxide may be found not simply on the outer surface but throughout the thickness of the slip and even on the underlying body clay.

The most common and crudest method of imitating manganese oxide deposits is the spattering of black paint on the burnished surface by means of a toothbrush. This, however, can be easily detected with the naked eye because spattering produces elongated spots, most of which point in the same direction. In slightly more sophisticated counterfeits the spurious "natural" deposits are painted on individually wherever the surface is accessible to the brush. Even in these, however, the spattering technique is used for areas which cannot be reached with the brush, and this again produces the same telltale elongated spots. Whether the spots are spattered or painted, they can be easily removed with a knife blade or, better still, with a cotton swab soaked in water, paint remover or acetone, depending on the kind of paint used. The same "restorer" mentioned above developed an interesting technique which involves eroding small irregular areas in the slipped surface with an icepick and rubbing crude asphalt into the exposed body clay. He then washes the painted area with kerosene to remove excess paint. The blackened area does resemble a natural deposit, but a bit of cotton

soaked in acetone will still come away with enough color to expose the fraud.

In order to avoid these detection techniques, counterfeiters have begun to experiment with substances which can be baked into the slip during the firing process. One of these is, of all things, molasses. The molasses is dribbled on the modelled, dried and burnished surface before the piece is fired; during the firing process the sugar is burnt to a glossy black which appears to be an integral part of the patina. The use of molasses to imitate manganese oxidation began about two years ago and a large number of these pieces have since appeared on the market. Despite their imperviousness to acetone, however, these counterfeits are relatively easy to identify, provided one is familiar with the natural range of variation in manganese oxide as well as fungus deposits.

Needless to say, counterfeiter and authenticator are constantly striving to keep one step ahead of the other's latest techniques, which is one reason why the present writer has by no means told all—either of what is known of the tricks of faking or the means of detection.

The faking of pre-Columbian art will, of course, go on unabated anyway, because if there is one thing the counterfeiter knows from his own day-to-day experience, it is that P. T. Barnum was absolutely right—even if he has never heard of P. T. Barnum. The following is a case in point.

The hero of "Week Without Friday," the novel by Willard Marsh about the American colony in Ajijic on Lake Chapala, once kept himself alive by guiding eager tourists to pre-Columbian fakes he himself had buried along the lakeshore. The tourist could then be assured that his finds were absolutely genuine because he had dug them up personally. Not long ago, much the same thing happened in real life. An American visiting Colima was taken to an archaeological site where he was permitted to watch two men excavate a pre-Columbian grave. From it appeared a figurine which, though slightly damaged and covered with wet clay from the burial, appeared to be an excellent example of Colima redware, unquestionably authentic, of course, since it was, after all, uncovered before his very eyes. He purchased the figurine for 1500 pesos (120 dollars) and later took it to a restorer in Chapala for the slight repairs it needed to make it aesthetically more attractive. The restorer asked him how much he had paid for it and, told the price, said , "Señor, I don't like to tell you this, but you could have bought it from me for 400 pesos."

It turned out he had made it himself and sold it two weeks earlier to a colleague from Colima!

* * *

All this brings up an interesting question which one hears sometimes from noncollectors: if a copy, or even a fake, is so good that experts find it hard to recognize it as such, why is it not as desirable as the real thing? What, indeed, does it matter if it turns out to be false, unless one has invested a great deal of money in it?

This is not as naive as it sounds, nor is the answer simple, if one doesn't want to speak solely in terms of commercial value and sound investment. Investment there is, of course, but ideally it transcends dollars and cents. Collectors will tell you that there is also an investment of trust and even of love and emotion. They speak of a kind of bond which is formed between themselves and the art object. One even hears it compared to a love affair. In many cases—probably the majority—it may be simply the beauty of a given object, its outer form, which creates the emotional bond. Ideally, however, it is a combination of form and content. But this is possible only if the collector immerses himself in the cultural context in which the object originated, and one might wish that more collectors attempted to do this. Pre-Columbian art is sacred art. Its motivation was never just to create beauty for its own sake; rather, it was religious. It is never simply anecdotal, even if it sometimes seems that way, especially in the art of Western Mexico. Here as elsewhere, the very fact that it was buried with the dead—whether as guardians or ancestral spirits or offerings, or perhaps to create for the dead (and their survivors) a familiar environment—embues each object with an aura of deep faith, of veneration, of sacredness. A copy or a fake lacks all this. It pretends to be something it is not. There is nothing sacred about it, nothing spontaneous. It lacks soul; its beauty is surface beauty, its motivation commercial.

Rapid progress is now being made in the application of a revolutionary new technique known as thermoluminescence dating to the dating of ceramics. To put it in simple terms, thermoluminescence dating tests are based on the fact that various minerals emit radioactive energy in the form of a glow when stimulated by heat. This glow is eliminated by the heating process (i.e., the original firing of the clay) and reaccumulates only very gradually as the result of natural irradiation. Thus, if a certain piece of pottery exhibits a glow curve, we know at least that a certain amount of time must have elapsed since it was fired. However, the determination of its true age depends on the interaction of a number of complex factors, including the kinds of minerals present in the body clay or the slip and their susceptibility to radioactivity, the intensity of the glow, etc. Recent thermoluminescence tests made on a supposedly genuine Etruscan figurine at the University Museum in Philadelphia clearly exposed it as a forgery (see "Ultimatum to Terracotta-Forgers," by Allen L. Kohler, **Expedition,** Vol. 9, No. 2, pp. 16-21, Winter, 1967). The success of these tests and others in England give reason to hope that this new technique may soon do for pottery objects what C-14 has done for organic materials.

Further Reading: "The First Tikal-Inspired Fake, a Stone Sculpture from West Mexico," by Keith A. Dixon, **Expedition,** Vol. 9, No. 2, pp. 36-40. Winter, 1967; "The Problem of Fakes in Pre-Columbian Art," by Gordon F. Ekholm, **Curator,** Vol. 7, No. 1, 1964.

—P.T.F.

by **Richard Lipscomb**
Museum Education
Specialist

The Museum Gateway to Perception

THE MUSEUM—GATEWAY TO PERCEPTION was produced jointly by the Museum's Education Division and Atlantis Film Productions.

THE MUSEUM—GATEWAY TO PERCEPTION has been honored by showing at the Edinburgh Festival.

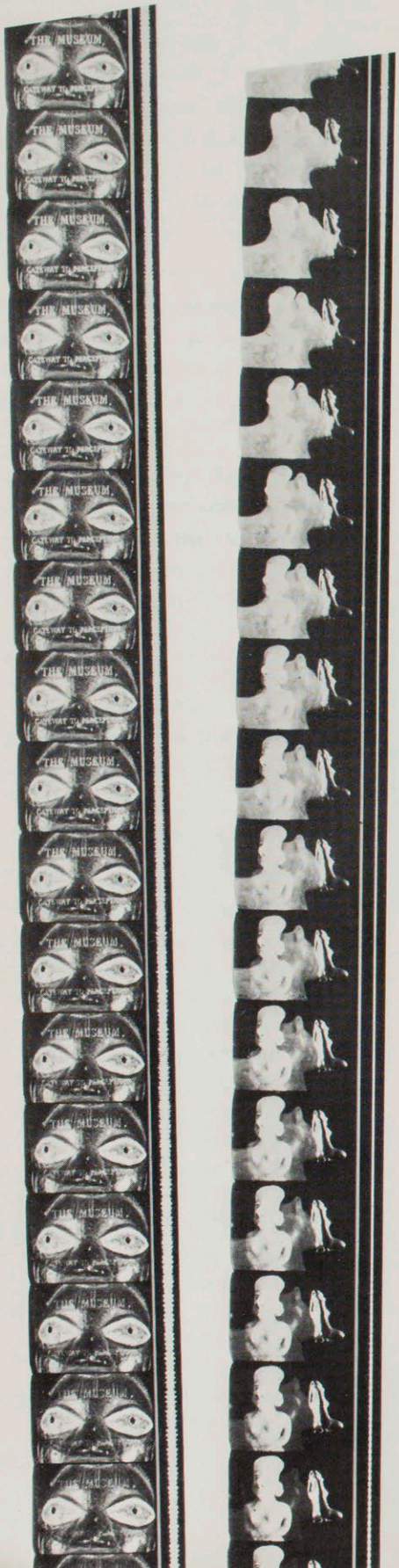
Last year it was shown in color in prime time on KNBC's "Survey" series.

AV GUIDE, the largest circulating educational film and audiovisual magazine, made the film the subject of a special editorial, as well as using a cover picture from it in its May, 1965 issue. William S. Hockman wrote, in part:

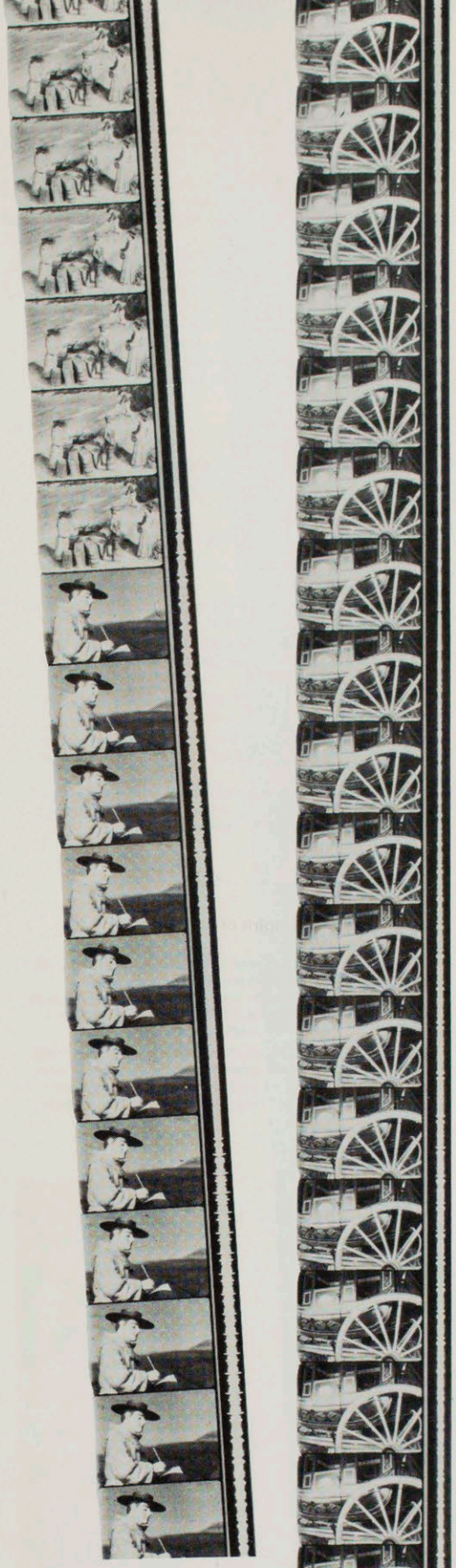
"This is a beautiful film. It should be seen for its sake alone. It should be seen by those who are preparing to visit a Museum—any kind. It will make the mind more active. . . . It is a motivational film. Through exciting visuals the film seeks to ignite the imagination. . . . The film helps you view closely, thoughtfully, carefully and imaginatively. . . . Continuity and time begin to take on meaning. . . . This film can help teachers and pupils get ready to visit any type of museum IF they will discuss the film quite thoroughly after seeing it. . . . We need more films like this. Every museum should have one produced. . . ."

THE MUSEUM—GATEWAY TO PERCEPTION will shortly begin regular showings in the Museum.

Scene No.	Scene Length	Description	Narration
FADE IN			
1	5	Two masks pull out sideways (superimpose titles)	ATLANTIS PRODUCTIONS, INC. presents
DISSOLVE			
2	8	Dark cat mask moves forward (sup. title)	THE MUSEUM—GATEWAY TO PERCEPTION Copyright 1964; Made in the USA; all rights reserved
DISSOLVE			
3	6½	L.S. exterior of a museum	A museum exists to reveal the vast richness of life—the great heritage of all mankind.
DISSOLVE			
4	3	M.S. exterior of Los Angeles County Museum	In an instant we can step out of the usual round of our familiar, modern world into a treasure house of the masterworks, the events, the people and the animals of the present and the past.
DISSOLVE			
5	7	General view of lobby, family entering at far end	A museum is as alive as the perceptive imagination you bring into it.
6	7½	M.S. same	Everything in a museum is directly connected with the real world . . .
DISSOLVE			
7	12	Track into Hall (sup. Egyptian mummy)	. . . it may have borne life in itself, or been used in life.
			But, most of all, it is real.



DISSOLVE			
8	5	Tilt down to toes	It is evidence that the past once existed and was as ardently full of life and color as our own present time. Perhaps more so.
9	2	C.U. of feet	We are looking closely at an Egyptian mummy, a merchant of Alexandria, mummified some twenty centuries ago.
10	3	X.C.U. of linen fibers	We are reminded that the flax for these linen wrappings was grown in the river bottomland of the Nile.
11	2½	X.C.U. another view, same	
12	3½	M.S. hieroglyphics	The numerous drawings show that this was a man of some influence and that his friends and slaves mourn him.
13	5½	M.C.U. mourners painted on wrapping	The drawings show the kind of furniture he had, the clothing he wore.
14	3	C.U. man figure	It all speaks of a highly organized society, different from our own, but adapted to the period and time in which it flourished.
15	3	C.U. dog painting	
16	9	M.S. hieroglyphics moving upward to mummy skull	
DISSOLVE (24 frames)			
17	3	Tracking in, to eyes	This exhibit can be the key to an entire civilization; and if we look closely and think carefully we will find this part of the past coming to life for us.
FADE			
18	4	Spanish Manila galleon, tracking in	A trip through a museum is actually a tour of discovery in which you not only discover the events and the eras of the past; but you may discover something about yourself, through the very objects you select for viewing.
DISSOLVE (24 frames)			
19	1½	Same	
DISSOLVE			
20	3½	Pan on Mexican straw man	
DISSOLVE			
21	6	Baskets and pottery moving beneath. (Sup. individual potter tracking in and out)	
DISSOLVE (96 frames)			
22	2	Same, turning slowly	With so much to see in a museum the temptation may be to pass over it all quickly, whirling by with merely a glance . . .
DISSOLVE			
23	5	Baskets, jugs, etc., etc., whirling rapidly (Sup. rotating and receding jug)	To such a casual observer a museum can seem a jumble of objects . . .
DISSOLVE			
24	7	Woman in gallery looks at painting and sculpture	You look at various things in a museum in different ways . . .
25	2	Woman looks at Grecian frieze	
26	2	Man looks at historical exhibit in case	at the artifacts of a period in one way, from th point of view of the artist and of the flavor of the time . . .
27	1	C.U. same	
28	1	M.S. flintlock rifle	. . . at history in a spirit of your own participation . . .
29	2	C.U. same	
30	1½	Man leaves	. . . at animals and nature with awesome curiosity and interest . . .
31	3	L.S. La Brea Hall feat. Mammoth	
32	2½	Two little boys watch in amazement	
33	3	Entire family looking at Plesiosaur	
DISSOLVE (96 frames)			
34	2	M.S. basket revolving	Man reveals himself through the things he creates . . .
35	3	C.U. same	
36	2½	X.C.U. basket fibers moving vertically	The workmanship of even ordinary, daily utensils indicates the skill with which people met the requirements of daily living . . . and exceeded them.
37	4	Loosely woven basket revolving	
DISSOLVE (96 frames)			
38	4½	Blue beaded basket revolving rapidly	This colored basket made by California Indians speaks of a beautifying sense in all of us, a need for man to surround himself with the beauty he feels. And this from a tribe so primitive, so bound to the earth, they were called the "Diggers." Yet they produced beauty like this.
DISSOLVE			
39	7	M.S. same, turning slower	
DISSOLVE			
40	3	C.U. turning even slower	
DISSOLVE			
41	3	X.C.U. of beads	
DISSOLVE (96 frames)			
42	7	Pre-Columbian pot moves away	The artifacts of any particular time speak eloquently of the viewpoints of their makers.
43	2	Same. C.U. turning	It should be no surprise to realize there are many different ways of looking at so familiar an item as the human form.
DISSOLVE			The whimsey and impudent posture of these pre-Columbian figures would seem to indicate a highly personal, sophisticated viewpoint.
44	6	Pre-Columbian man, turning and receding. (Sup. Pot-bellied man doing same.)	A closer observation will help you appreciate the nature of a people capable of such caricatures.
45	6	C.U. same, head turning	By such alert viewing the value of every object in a museum is enhanced for us.
46	3	Stern looking man turning	We may be reminded of entire historical trends by so small a thing as a glass bead. Did the Peruvian Indians who made this imaginative jug make their own glass beads? or get them by barter with the Spaniards?
47	1½	Same. C.U. even	
48	2½	C.U. face of p.b. man turning. (Sup. same from waist up, turning)	
49	6	L.S. four-spouted water jug, turning and approaching	
50	5½	Same. Head showing blue beads	



FADE			
51	5	L.S. carreta	This cart was in actual use in Spanish California two hundred years ago. It was made of native materials. No nails were used. . . . You can imagine the slow, lumbering progress over dusty or rutted roads or grasslands. It creaked and squeaked but it fitted perfectly into the tempo and the use of its time and place.
52	2	M.S. carreta wheel	
53	1	Side view wheel	
54	2	C.U. hub, front view	
55	2	C.U. side view of rim	
56	2	M.S. frame construction with new repair	
57	4	L.S. carreta and viewers	
DISSOLVE			
58	1	M.S. Dana Point diorama	In dioramas such as these the museum helps you to imagine how these carts were used in the early life of California. Here we see a cart transporting hides for the barter of goods at Point Dana.
59	4½	L.S. same	
60	2	L.S. traders and priests	A direct exchange of goods is taking place between the padres from the San Juan Capistrano Mission and the officers from the ship in the bay. . . . The hides were simply thrown down the cliff to be gathered by the sailors below, and then rowed out to the ship.
61	2	M.S. same	
62	2	C.U. priest tallying	
63	3	M. same, plus clipper captain	
64	1	C.U. carreta unloading hides	
65	1	Throwing hides over cliff	
66	2	Beach below where hides drop	
DISSOLVE			
67	3	Girl watching diorama	Labels on the diorama explain the activity and speak of California's vast cattle industry.
68	2	Boy reading label on Dana Point	
69	3	M.S. written material	
70	3	Same, C.U.	
DISSOLVE			
71	3	L.S. mission painting (Deakin: Mission Santa Ines)	Early California was a time of leisured living . . . of dances . . . fiestas . . .
72	3½	Deakin: San Rafael Arcangel w. figure in foreground	
73	2	Man singing	We imagine the kind of music . . .
74	2	C.U. guitar	
75	1½	C.U. face	
DISSOLVE (96 frames)			
76	1½	C.U. Nebel Litho: Woman	We see the type of dress of early Californians . . .
77	1	C.U. Sp. man looking	
78	2	Man and woman on horses	
79	1	C.U. horse, fancy bridle	
80	4	L.S. entire group	By observation we can reclothe the life of those times and more fully recapture the unique flavor.
FADE			
81	7½	L.S. two girls viewing stage coach	
FADE			
82 (cont'd)		L.S. two girls viewing stage coach	Museums reassure us that history is real, that mighty efforts and great and bloody deeds of the past did, indeed, take place; and that people living in those times were very much as you and I. Your interest in the workmanship and operation of an early Concord Coach may trigger imagination to the kind of travel in the early West.
DISSOLVE			
83	2	Coach moving left	
DISSOLVE			
84	2	Coach frame, C.U. moving	
DISSOLVE			
85	3	Tracking into hub	
DISSOLVE (24)			
86	1½	Coach moving	In the presence of real objects from the past we may measure ourselves against the actual life of those times.
87	3	Side view, same	
88	1½	C.U. US mail sign	
89	1	L.S. top view	
90	2	Underneath moving carriage	
DISSOLVE			
91	2	Driver atop coach in diorama	The hardship of travel was no myth . . . with danger from desperate men . . . long days in cramped quarters, along frightening cliffs . . . through alkali deserts. It was a gusty era. . . .
92	1	M.S. from above	
93	3½	L.S. coach, station and mountains	In living among these activities we experience the refreshment of living in past events. And we gain . . . Perspective!
94	1½	M.S. same	
95	1	Old man greeting	
96	1	Woman passenger	
97	½	Wheel	
98	½	Horses	
99	1	Male passenger	
100	1½	Horses going through	
101	1	Drivers from behind	
DISSOLVE			
102	7	Painting of mid-western America	In a museum man can find his place in the stream of history as surely as he can see the place of these travelers and the way-station attendants in The Westward Movement of America.
DISSOLVE			
103	7	"Sioux Camps in Council" by R. G. Holdredge (Start covered wagon sup.) (Flintlock Sup.)	We see our own era as the present climax of a long process; but not the end of that process. Other environments in the past presented different aspects to primitive eyes.

DISSOLVE			
104	8	Burbank painting: "Sitting Bull" tracking in (Continue covered wagon sup. under his eyes)	The redman, living in balance with nature's savagery saw his wants supplied and then watched his empire crumble around him as the early pioneers came in.
DISSOLVE (96 frames)			
105	10	Western mountings, tracking in	To the pioneers the magnificent spectacle of nature was an awesome sight with towering peaks and soaring trees, dwarfing man with its great immensity.
DISSOLVE			
106	6	Tilt up to redwoods	But though the grandeur of this mighty land humbled the pioneer it also challenged him to surmount these barriers and change the land. Over this reshaped earth many animals retreated —and some disappeared completely.
DISSOLVE			
107	3	L.S. entire mule deer habitat group	Through its habitat groups the museum preserves animals in the environment in which they lived—giving a closer look than you would ever get in nature.
108	2	M.S. mule deer	
109	2	C.U. same	
110	3	L.S. same plus does	
111	2	L.S. mountain sheep	
112	2	M.S. mountain lion looking	
113	1	C.U. sheep	
114	1	C.U. lion	
115	1	M.S. Kodiak bear and cub	Here we see Kodiak bears fishing for salmon— a mother bear and her nearly full grown cub. The landscape is typical . . . a stream in which they can catch fish . . .
116	1	C.U. reeds	
117	2	C.U. pebbles	
118	2	Salmon and leaves	
119	2	C.U. salmon	the remains of previous catches . . .
120	2		The scene is realistic . . .
121	1	C.U. bear	In the habitat displays the museum puts you into the great world of animals.
122	2	M.S. same	
FADE			
123	5	Mural in La Brea Hall	Moving quickly back twenty thousand years we view exotic animals now extinct amid scenes no man ever saw.
124	4	L.S. ground sloths	The giant sloth, the size of a small elephant, was a powerful, prehistoric creature . . .
125	4	L.S. ground sloth and saber tooth cat	Its natural enemy was the saber tooth cat, a voracious predator viciously armed to slash and stab and kill.
126	1½	C.U. saber tooth cat	The scene here presented shows the beginning of a battle beside a tar pit where animals gathered to drink from pools of rain water.
127	½	Sloth moves forward	
128	½	Saber tooth cat retreats	
129	½	Sloth retreats	
130	½	Saber tooth cat attacks	
131	1½	Teratorn looking	
132	1	C.U. same	
133	5	Saber tooth cat w. Mammoths and Teratonis in b.g.	
DISSOLVE (96 frames)			
134	5	Saber tooth cat skull comes forward out of void	The saber tooth cat was uniquely equipped to do battle. Its tooth structure made room for the enormous saber teeth and its jaw hinging allowed the lower jaw to swing wide so as to bring the sabers into most damaging action.
135	5	C.U. teeth	
136	2	Side view, jaw closed	
137	4	Jaw open	
138	½	Jaw open	
139	1½	Another cat, jaw closed	The heavy bone structure of the skull, supporting the massive sabers, crowded in on the brain pan and helped serve as armor, creating an animal whose very instinct was to drive in to the attack.
140	2	Jaw open	
141	6	L.S. two saber cats opposing each other (sup, second one)	

142	4	C.U. strong shoulder blades	The powerful shoulder structure shows that it was built for strength, not speed. It was aggressive and bloodthirsty, not clever or wary. It sprang upon its prey from short range.
143	2	C.U. front leg socket	
144	1½	C.U. hind socket	
145	2	C.U. front paw	
146	3	X.C.U. retractile claw	. . . and held it with its retractile claws—while the sabers struck deep.
147	3	M.S. same	
DISSOLVE			
148	2½	Full shot of saber cat	By such careful reading as this, scientists re-construct the nature of beasts no one has ever seen. And you as a visitor to the museum can do much the same thing.
DISSOLVE			
149	4½	La Brea Hall with visitors viewing Mammoth	The objects of a museum are there to reveal the present and the past. There are elements that will stimulate your imagination of human history: there are others which will shock you by their bizarre appearance.
FADE			
150	2	Man looks at granite head with cornice	
151	1	Female granite head	
152	1	CI.U. head	
153	1	Another view	
154	2	Tilt up, head	
155	1½	Mummy teeth come forward	
156	2	Monkey jug moves forward	
157	1	Whale skeleton above	And others may seem inconsequential to you. But there is something for everyone; and that person who most carefully investigates most richly enjoys.
158	2	Shell	
159	1	C.C.U. basket weave	
160	1	Glassware display	
DISSOLVE			
161	4	Buffalo habitat group (Sup. scenes of Remington statue "The Mountain Man" dissolving together)	
DISSOLVE			
162	2	Colorful chest, tilt up	The world's treasures are many, their appearances varied. As we pass over them quickly we may feel they are taunting us just out of reach. We may even believe that they mask the real meanings we seek.
DISSOLVE			
163	3	Collection of various masks	
DISSOLVE			
164	3	Red mask pulls away	
DISSOLVE			
165	1½	L.S. Congo initiation mask	
166	½	M.L.S. same	But this need not be so.
167	1½	M.S. same	
168	½	C.U. same	As you approach these objects with lively imagination and interest you will find that they are not only evidence of the past and present but they point out information that enriches our understanding of man's culture and environment. They take you beyond the mask.
169	½	C.U. of nose same	
170	2	Tracking in, same	
171	½	C.U. yellow head	
172	1	X.C.U. of glassy eye	
173	½	X.C.U. red mask eye	
174	½	Same, another angle	
175	1	Full view same	
176	1½	Green mask retreats and sinks	
177	1	Same, moves forward	
178	2	Same, exits right	
DISSOLVE			
179	2	Grey mask moves forward	
180	½	C.U. tongue	
181	½	C.U. eye, Grey mask	
182	½	C.U. eye, glass	
183	3	Mask with glass eye tracks out	
DISSOLVE (96 frames)			
184	3	Pull away from Museum hallway	Come into the museum in a spirit of adventure—and begin to discover the great riches of your heritage.
DISSOLVE			
185	5½	Yellow mask recedes (Sup. end credits)	
DISSOLVE			
186	3½	Black cat mask recedes (Sup. end credits)	
DISSOLVE			
187	3½	Two side masks come in (Sup. end credits)	
FADE			

End

A film by
J. Michael Hagopian
produced in cooperation with
THE LOS ANGELES COUNTY MUSEUM
In consultation with
RUSSELL SMITH
Director, Education Department

Additional photography by
Chicago Natural History Museum

An ATLANTIS FILM

Narrated by
RICHARD ERDMAN

Written by
RICHARD LIPSCOMB

by **John Dewar**
Associate Curator
Western-American Art

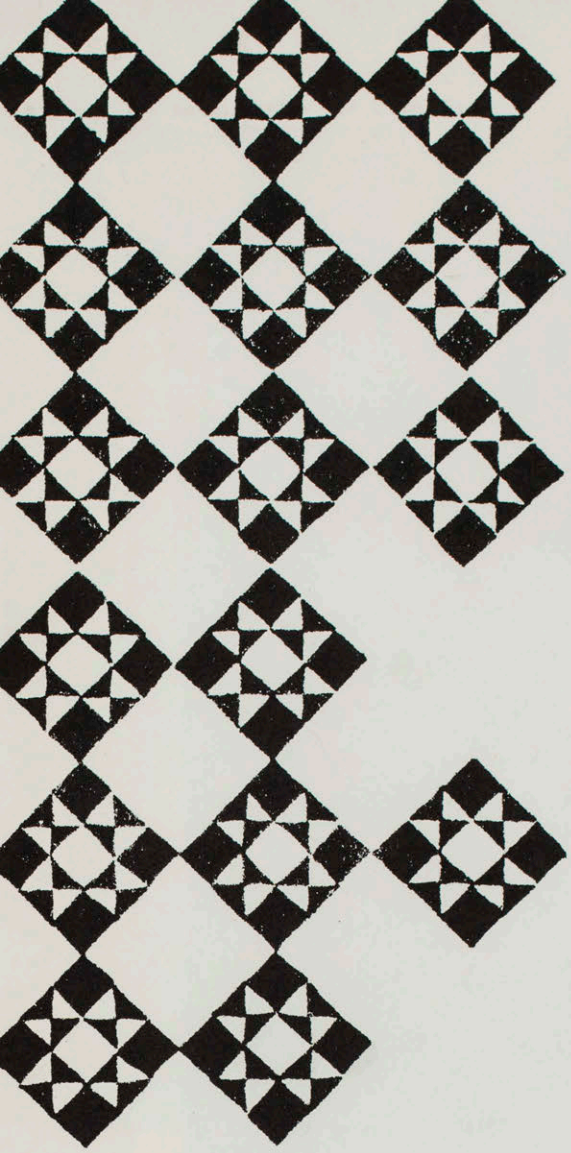
An Exhibition of Quilts and Coverlets

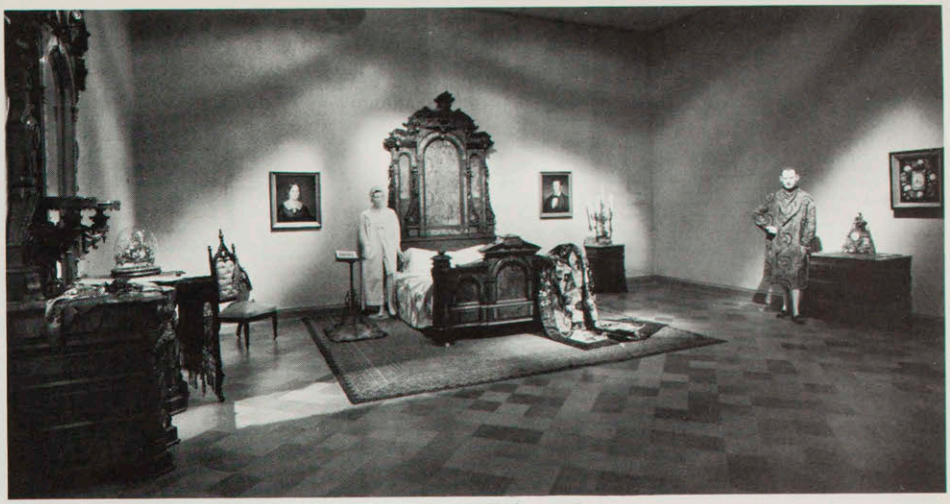
As a rule, gallery exhibits are planned and booked long in advance. Occasionally, however, a lull occurs — a vacancy due to unforeseen circumstances — when a gallery will be empty for a period. While there may be momentary panic, the problem is not as alarming as it might seem, for the curator is presented with the golden opportunity to install "that show I've always wanted to do," provided it is not too ambitious for the short notice which usually accompanies this situation.

Last December a short interim between shows in the large changing gallery on the main floor gave the History Division an opportunity to develop what would have to be an extensive exhibit in the shortest possible time. As the time allowed for the exhibit would be of a short duration it would not warrant or allow the expenditure of a great deal of time or money. With the imagination kindled it became easy to look about for the largest things in the Museum collection. Few things can compete with quilts in size and, best of all, in quantity. Originally such things as quilts and coverlets, being textiles, were under the jurisdiction of the Art Division's Costume and Textile Section and as such left for new quarters on Wilshire Boulevard. But, inasmuch as the History Division was to be faced with the installation of a gallery of American History in which it would be necessary to stress the country life or pioneer aspect, it was apparent that a collection of historical American textiles could not be overlooked. Thus began the acquisition — entirely through gifts — of an important nucleus of this thoroughly rural American expression, the handwoven coverlet or bedspread and the most important product of the hand crafts.

The Museum had already been given a fine set of drafts (see **Quarterly,** Volume 3, number 4, "From Virginia and North Carolina to the Indian Territory") which would enhance the exhibit by revealing the basic designs for coverlets, patterns recorded in a cryptic script and exchanged much as recipes from the kitchen. The storerooms of the Museum were in for a close scrutiny for whatever they might offer in embellishing and explaining the exhibit. Looms, spinning wheels, hanks of yarn, splint baskets, fragments of homespun cloth, doll quilts, black walnut husks for dye — even a recently purchased niddy-noddy — all were set aside to see how they could tell the story of the weaver's art.

As the gallery evolved a real attempt was made to create an atmosphere sym-





Ornate Victorian furniture, believe it or not, could be found in mail-order catalogues.

An old fireplace from Warnock Ranch, Ballena, becomes the central motif for one of the room settings. The ranch was one of the first American post offices in California. Mrs. Elizabeth Nicks, Preparator; Mr. Jack Dixon, Senior Preparator, and Mr. John Dewar, Associate Curator of Western Art,are seen installing the exhibition.

pathetic to the hand crafts. Here, if ever, the word homespun should be applicable. As an introduction — and a lure — a small colorful group was placed at the entrance to suggest the contributions of the old European civilization in a new world. Here a child in a bright Rumanian peasant dress stands beside a small, ornate spinning wheel typical of the Black Forest. Along the gallery walls forty quilts and coverlets were hung and five full-scale room settings installed to illustrate the creation and use of American textiles. The Victorian epic is represented by a large bedroom suite in the elaborate Renaissance style and, in an outdoor setting, along with a large Russian sleigh used by Catherine the Great, is an example of the fur robe, in this case of vicuña.

A major part of the exhibition is made up of fine examples of Early American costumes from the growing Collection in the Museum. A feeling of accuracy is lent to the dressed mannikin by the use of real wire hoop skirts beneath the dresses. Some of the costumes are of historical interest. A man's lounging robe in a rich paisley pattern was found in a cache at Pea Ridge, Arkansas, during the Civil War by Company M, Second Iowa Cavalry. A pair of homemade stockings took first premium at the first Boone County Fair. They were shown and knitted by Rachel W. Dean who came to Boone County, Kentucky, in 1844.

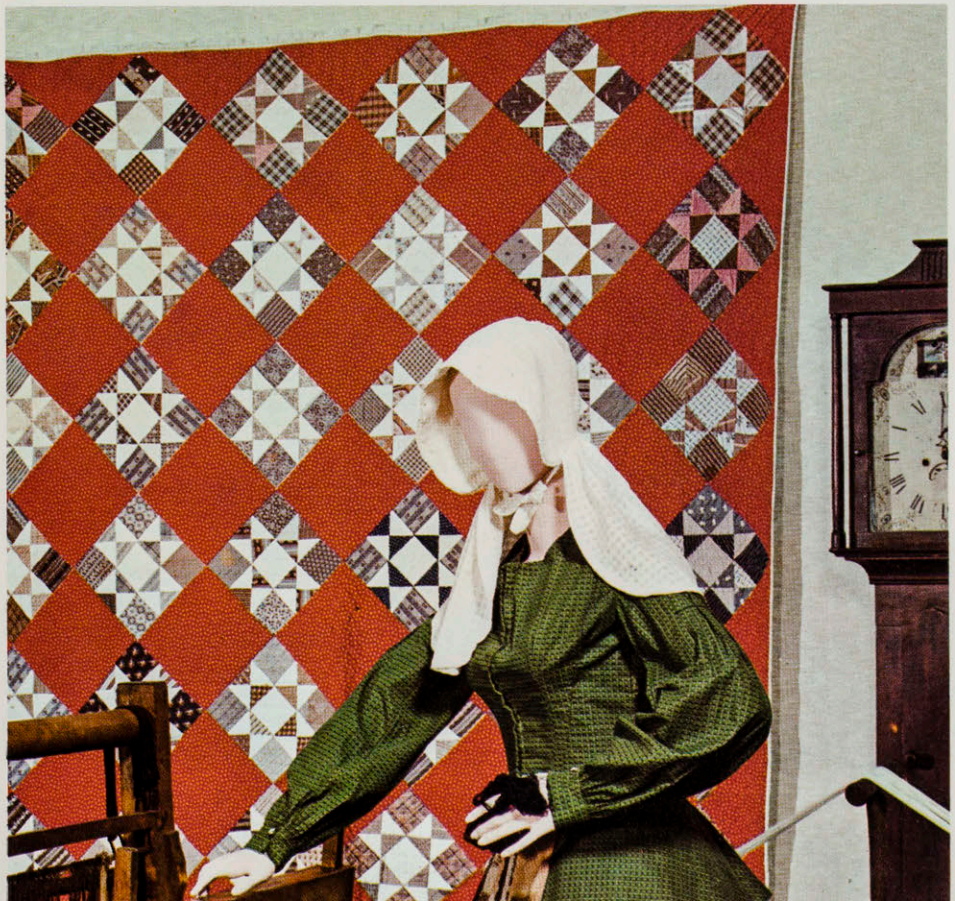
Of major interest, however, are the coverlets and quilts themselves, showing the soft harmonious colors of old materials and dyes and the intricacy of design obtained from small-patterned prints. From a blue and white coverlet with the following information, "Orinda Scovell, Eagle Harbor, Orleans County, New York 1834," to the story-book quilt with its ornate applique of children's favorite characters, all are of special interest for their craftsmanship. Of great interest to the "avant garde" will be the relationship between many of the applique quilts in geometric design, with their dynamic patterns, to the current attempt at optical movement as found in "op art."

But it is with the past that the exhibit is concerned and to set the mood for a more placid aspect of American life the first major attempt to utilize sound in the galleries was initiated. An old music box was wound up, and eight different selections were recorded on a continuous-play tape to be heard from the four permanent ceiling amplifiers in the gallery.

Without doubt, the hand-woven coverlet, or bedspread, was the most important product of the hand crafts and it became a thoroughly rural American expression.

COVER: The Storybook Quilt made by Eudotia Sturgis Wilcox in 1890.

A Rumanian child's costume represents the first pioneers from the Old World.



A history exhibit of the American frontier speaks eloquently of the resourcefulness of the women who made a home in the wilderness. From the products of their hands and the tools with which they worked, we can read the saga of a people and see the beginnings of the technology which enriches our lives today.

Airlift For Fossils

"Let's try to get a helicopter," I suggested to Dr. John A. White a year ago last spring as we were standing on a high, very inaccessible, ridge in the middle of the Vallecito Badlands in the Anza-Borrego State Park in Southern California.

We had determined that this particular fossil site warranted "sacking up" a few tons of sediment or matrix (about 3 tons was the final reality) and we could see that the many microfossils—such as the teeth, jaws, and bones of rodents, shrews, bats and small birds that were sure to be in the strata would be damaged if we attempted to carry the sacks of matrix on our backs or on "litters." Many fossil fragments had been found on the surface of this high ridge and experience told us that this would be a productive site, if we excavated. A helicopter could easily transport the 80 to 100 pound sacks to an open loading site about a mile away, near our base camp.

During our month of field work in the area we were very anxious to get as many samples of microfossils as possible throughout the 11,000 feet of a remarkable sequence of sediments. Nature had provided an uplifted exposure of fossil bearing rock that was, in effect, a filing cabinet of reference to the occurrence of **ancient life** in the present day desert; animals that once lived here from one and a half to over three million years ago. This particular locality on the ridge surrounded by a maze of canyons was an important site—where would we get a helicopter?

Harley J. Garbani of San Jacinto, who originally discovered the first fossils in the region, told us about his friend Don Wagner, a Park supervisor at the San Jacinto State Park. Mr. Wagner knew the highly skilled helicopter pilot, Don Landells of Palm Springs Aviation, who had so expertly assisted in building the now famous tramway from Palm Springs to San Jacinto Peak.

In February of this year we followed Harley's lead and contacted Landells. Due to his interest in unusual assignments, he was ready to help and thanks to assistance from the National Science Foundation grant for the project, we were able to pay him a nominal fee. Arrangements were made for the helicopter to "pick up" the 53 sacks full of matrix from the top of the ridge where they were lined up and waiting. The time for the lift was a beautiful clear day and we had many interested friends who came to help us and see this rather new innovation in fossil collecting. Wesley Cater, the Anza-Borrego Desert State Park Supervisor who had approved our yearly permit required for collecting fossils in a State Park, and Bob Wagner came down with Landells in the Bell helicopter.

State Park officials have always been interested in the prehistory of the Park and have been very cooperative in valid research endeavors. Others from the museum such as Leonard Bessom, his son Ross, "Joe" Cocke and Rick Lassen, members of the section of Vertebrate Paleontology, were unable to resist coming down from Los Angeles to give their help and "see."

Two teams were set up—one at the pickup site and one at the landing site. Signals between the pilot and land crews were reviewed: James Garbani, John White, Bob Wagner and Wes Cater were to take care of the base camp operations. At the fossil site, Harley Garbani was delegated to signal the lift-off procedure; Bessom, Cocke and Lassen loaded the sacks in the "slings," or cargo nets made from nylon parachutes.

The helicopter was slowly lowered over the readied sacks and each load, averaging six or seven sacks, was hooked up to the tow line. A loud speaker (with the pilot's voice coming "loud and clear") sent special instructions from the hovering "bird."

Seven trips were made without mishap and accomplished in about forty-five minutes. What a contrast with the usual amount of time and labor required if the job were attempted by the customary "bipedal transport system"! With the same crew, it could easily have been a full day's work, with risk of damage to the specimens and, of course, to the men involved.

I could not resist a little apprehension as the "lonely" looking cargoes swiftly moved across the barren ridges, hanging only by a seemingly thin thread of nylon. All hands agreed it was a very windy affair while hooking up or unhooking the loads under the whirling helicopter blades—but it was a success.

The 53 sacks along with an additional 153 previously recovered in the area were loaded in trucks and transported about 40 miles to Borrego Springs for storage. Mr. Mel Stedman of Borrego Springs had generously donated a warehouse for our project. We organized a crew of local high school students (with George J. Miller, Museum Research Assistant in charge) for summer operations involving a careful washing, screening and sorting process in order to retrieve the thousands of small bones and teeth we confidently expected would reveal themselves. Perhaps this is a delayed, though rewarding climax, to the winter field work.

Answers to none of the questions asked by geologists, naturalists, textbook authors and the layman about the prehistory of the Anza-Borrego area can be satisfactorily formulated until all these specimens and other evidence are studied by the specialists at the Museum.

Possibly helicopter transport of fossils might become a commonplace thing in the field operations of the future. What a "boost" it would be for lifting huge blocks of dinosaur bones or the other yet-to-be discovered remains of the past.

Every paleontologist knows that as long as we have rains, winds and badlands, we will have fossils weathering out to be discovered, excavated, prepared, studied and appreciated by an ever increasingly curious **Homo sapiens.**

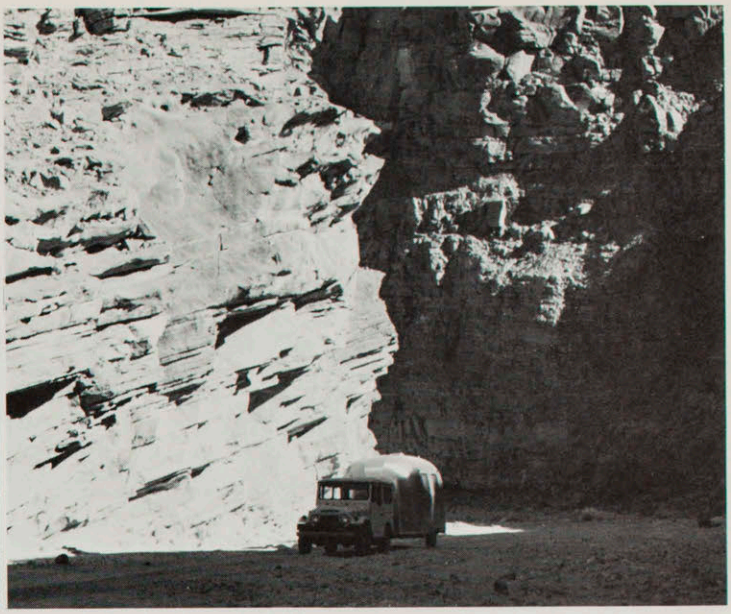
a field research project

by **Theodore Downs**
Chief Curator
of Earth Sciences

The much publicized Gemini V view (see National Geographic Magazine for November, 1966) of the Colorado desert containing our research area (marked by an X). Salton Sea, dark flat area above. From photo by astronauts Gordon Cooper and Charles Conrad of NASA.

Aerial view, looking toward our base camp (1) and the fossil "pick up" site (2). Note the linear ridges marking the sequence or "pages" of prehistory uplifted by folding of the earth's crust. Photo by Larry Jones, Anza-Borrego State Park ranger.

Vertical aerial photo showing a few of the hundreds of localities precisely recorded by the Museum staff (about three miles actual distance across photo). The helicopter brought fossil matrix from loc. 1196 to our camp near loc. 1323, the latter near the site of a former Butterfield stage station. Photo by U.S. Dept. of Agriculture.



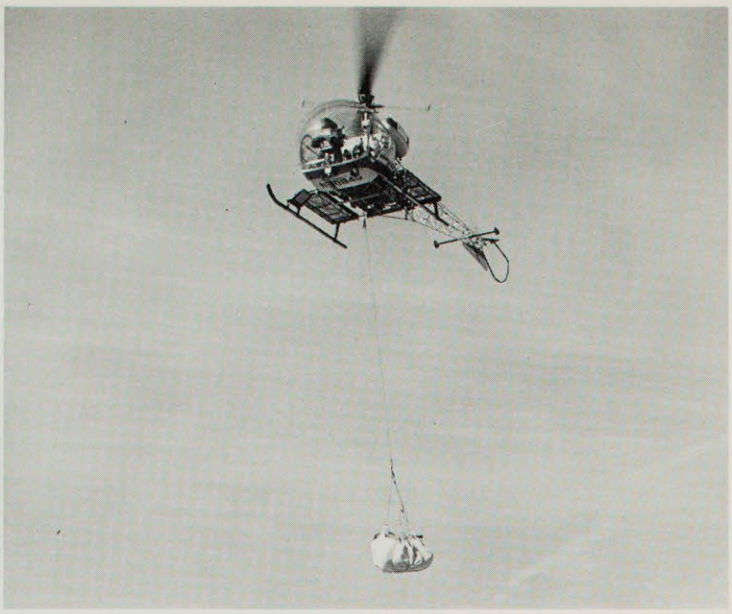
Above left—Paleontologist surveying a portion of the vast badlands in the Anza-Borrego Desert, residence of extinct horses, camels, mastodons, saber tooth cats, ground sloths and many other animals. Photo by L. H. Athon.

Above right—Field vehicle pulling the Caravel housetrailer, generously loaned by Airstream, Inc. Heading for fossil beds up Fish Creek in the Anza-Borrego desert. A country ideal for the desert camper who enjoys badlands scenery. Photo by T. Downs.

Left—Prospecting and recording data at a lonely fossil site in the upper reaches of Arroyo Tapiado. Photo by Walt Frisbie of Hemet, California.

Below left—Sacks of matrix waiting on the ridge for "pickup" by the helicopter. Field hands filling more sacks with matrix from the gray beds rich in "microfossil" vertebrates. Photo by T. Downs.

Below right—Helicopter piloted by Don Landells coming in for the "pickup." Photo by Walt Frisbie.



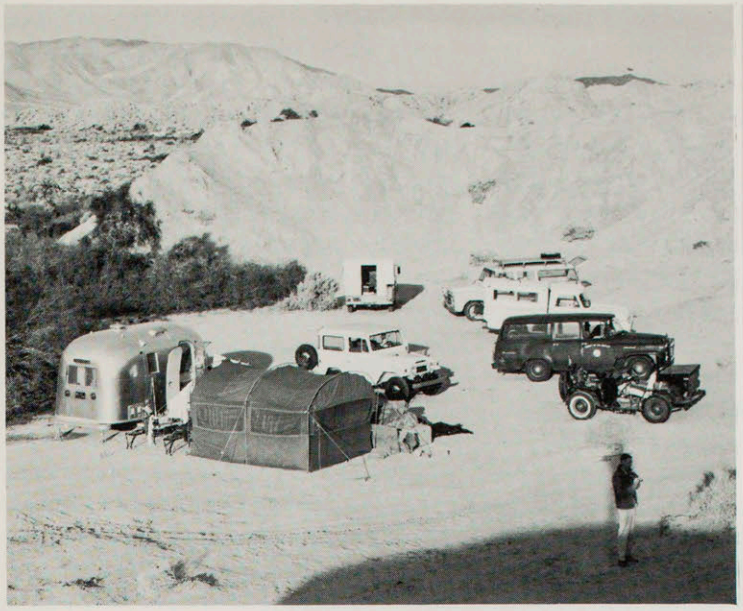
Top left—Leonard Bessom (left) and "Joe" Cocke (right) "hooking up a sling" containing sacks of matrix. Photo by Walt Frisbie.

Top right—Approaching the landing site with Mr. Wagner signaling for the descent. Photo by Ross Bessom.

Left—Jim Garbani (left) and John White (right) "unhooking" the load in a cloud of desert sand. A view of the uplifted strata in the background. Photo by Ross Bessom.

Below left—Loading crew (at the right) and volunteer movie photographer Walt Frisbie (at left) working in the rugged badland ridges. Photo by T. Downs.

Below right—Harley Garbani (left) and Jim, his son, loading matrix-bearing "microfossils" into the four-wheel drive vehicle that was provided by the National Science Foundation funds. Photo by T. Downs.



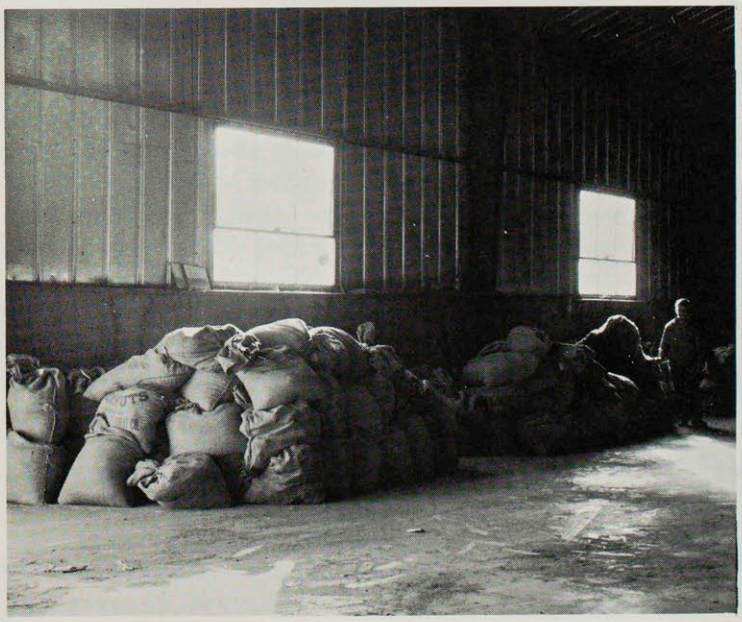
Above left—Base camp centered around Caravel house trailer provided through courtesy of Airstream, Inc. Photo by T. Downs.

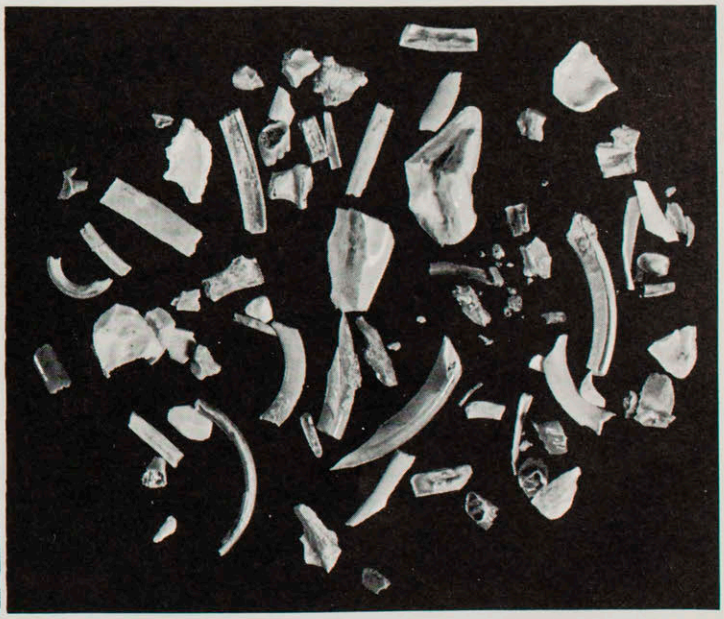
Above right—A very completely preserved 3 million year old fossil rodent, an extinct **Neotoma** or wood rat, as it was found in the sandy rock. The skull and jaws are to the left (about 1½ inches in length), the rest of the body is curving around the edge of the rock with the backbone and pelvis (hip region) in white relief. Photo by Mike Hatchimonji.

Left—An ancient squirrel with head (about 1¼ inches long) protruding from the rock and the ribs and backbone revealed in fine sandstone. Such fossils require hours of meticulous preparation under the microscope. Photo by Mike Hatchimonji.

Below left—A portion of the 206 sacks of matrix stored in the warehouse owned by Mr. Mel Stedman. Sacks are waiting to be processed. Photo by T. Downs (nine year old son David at right for "scale").

Below right—One sample of a final product after washing and screening the sacks of fossil bearing matrix. A tooth or fragment of bone measures only 2 or 3 millimeters in width but, for scientific purposes, can be as useful as a huge mastodon tooth. Photo by Mike Hatchimonji.





Tracking the Founders of Los Angeles

by **William Mason**
Associate Curator
of Archives

Much information of considerable import to the historian who is interested in the early history of Los Angeles can be found in the archives of Mexico. The **Archivo General de la Nacion** in Mexico City has been frequently used by historians in obtaining information on the southwestern United States, and Bolton's guide to these archives gives us a fairly good idea of what may be found in much of Mexico's National Archives. Other more elusive fragments do exist, however. In the small towns of northwestern Mexico there are clues to the identity and early lives of the colonists who came in the eighteenth century to help populate at that time the obscure and far-off coast of California.

From a few casual trips into the states of Sonora and Sinaloa, the author was able to acquire a few bits of information concerning the soldiers and settlers who came with Fernando de Rivera y Mon-

cada, the captain of the Spanish army who labored hard to enlist settlers for the newly-established province. Rivera made two colonizing expeditions, and the one which arrived in California in 1774, was the first to bring in a few families which stayed to rear offspring in the province. A couple of wives and children had arrived aboard ship about five or six months before, but Rivera's was the first expedition to seriously begin the work of populating California with non-Indian inhabitants.

Further investigations at Hermosillo, Sonora, and Culiacan, Sinaloa, two of Mexico's northwestern states, have led to the conclusion that there may be much more in the northwest than a few scattered parish records and notations concerning the colonists brought by Captain Rivera and Captain Juan Bautista de Anza. Both Dr. Fernando Pesqueira of the Sonoran Museum, and Mr. Antonio Nakayama of the Library of Sonora, were quite helpful in securing information. Mr. Nakayama was also kind enough to present a document to the History Division of the Los Angeles County Museum of Natural History which is significant to the history of California. It is a sheet printed in 1836 which declared that California had been made a bishopric and was to receive a bishop. Formerly, California had been attached to the Bishopric of Sonora.

Mr. Nakayama is an able historian and has had several works published, particularly those which concern the history of his native state of Sinaloa. The early history of Sinaloa's capital city of Culiacán has been diligently researched by Nakayama and he has written both books and articles on this subject. He is a native of Sinaloa, as was his mother. His father emigrated to Mexico from Japan before the Mexican Revolution began in 1910. Mr. Nakayama has several materials in manuscript which are awaiting publication at the present time, among them a history of Mazatlan and a series of biographical sketches of famous Sinaloan figures since the early colonial era.

In considering the history of northwestern Mexico and its influence on early California, it is well to bear in mind that roughly eighty percent of the province's colonists, both civilian and military, came from Sonora, Sinaloa, or Baja California. A detailed check of the adults in the 1790 census of California for the birthplaces of those in the pueblo of Los Angeles and the presidios of Santa Barbara and San Diego yields such a high figure for Southern California, and it is probable that the establishments of northern California would have a similar amount. It could be deduced that this region, with its customs, songs, stories, in short its social culture, would have had a great impact on colonial California.

Despite the chaos in Mexico during the revolution between 1910 and 1920, and the civil-religious conflict a decade later, some parish archives are in surprisingly good order. The archives of Alamos, Sonora, and Rosario, Sinaloa have been only partially damaged by the passage of time and revolution. Both parish archives contain bits of information on some of the Rivera recruits who went to California to found Santa Barbara and Los Angeles.

Since the first five years of Spanish rule in California were anxious ones, no women were among the earliest settlers, and although some were brought later, as has been mentioned, men outnumbered women as late as 1781, when the last major colonizing expedition left for California. The prospective recruits were probably made aware of this sex imbalance, for several of the unmarried soldiers quickly found wives at the meeting-point for the expedition, which happened to be Alamos. Of the 59 soldier-recruits, most of whom were married, no less than 12 found wives at Alamos while waiting for Captain Rivera to lead them on to California. This marriage boom occurred during the winter of 1780-81. At Rosario there were only two of the expeditionaries who married wives for the California venture, but there were far fewer recruits at Rosario. Captain Rivera must have been the answer to an Alamos spinster's dream. One father married off no less than three daughters to recruits and ended up joining as a **poblador** of Los Angeles when the expedition left Alamos. This was the Negro tailor, Luis Quintero, who managed to marry off his remaining daughters to soldiers and enlist his son in the presidial company of Santa Barbara. Though he was no great success as a farmer in Los Angeles, Señor Quintero did better for several years as a tailor at Santa Barbara.

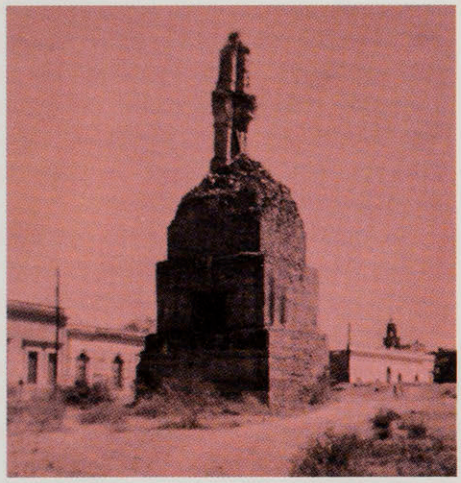
Another less happy event than the many marriages celebrated at Alamos was the smallpox epidemic which swept through Sinaloa, Sonora, and Baja California. Though the Alamos death records are missing, the event was duly recorded by the parish priest of Villa Sinaloa, about 120 miles south of Alamos. No less than 190 persons fell victim to this epidemic in Villa Sinaloa, a town which had numbered 1,500 people a few years before. The epidemic went north, probably creating similar havoc in Alamos, where it is possible some of the recruits may have died, for although they had enlisted, some never reached California, while their widows and children did. The daughter of one of the Los Angeles settlers, Antonia Miranda, evidently died of smallpox when the expedition reached Loreto, Baja California. There was still fear of contagion when the expedition arrived at San Gabriel, for it was encamped some distance from the mission in order to avoid contaminating the Indians.

So little is known about the founders of Los Angeles that the items recorded in the parish books of Rosario and Alamos shed a good deal of light on who and what they were. Like the recruits at Alamos, Jose Moreno married a girl before venturing off to California, although inasmuch as she was a hometown girl, he may have had such intentions before he thought about enlisting. Manuel Camero, who was later a **regidor,** or councilman, of Los Angeles, had married some years before the expedition was heralded in the streets of Rosario. We discover that he had been born in Acaponeta, about 100 miles south of Rosario, but that he had lived in and near Rosario since childhood. Antonio Mesa, of Alamos, was in the employ of Ana Maria de Aragon, a rich mine owner in that town. It is possible that Mesa returned to her employ in 1782, when, disgusted with the life of a **poblador,** he left California. The marriage of some of Quintero's many daughters at Alamos has been told previously. Alamos records also tell of Manuel Machado, who was a muleteer before he joined the army. His past had to be investigated, for it was felt that he might have a fiancee or even a wife in some of the towns he visited with his mule teams. Some childhood friends stepped forward

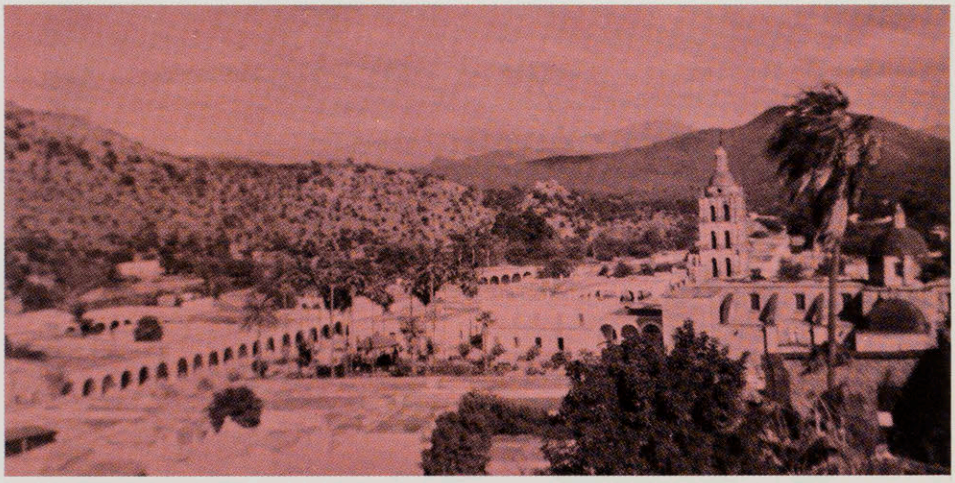
continued on pg. 30

The plain of the Sinaloa River, with the town of Sinaloa de Leyva seen through the dense mesquite and chaparral in the surrounding countryside. The larger building in the center is the church.

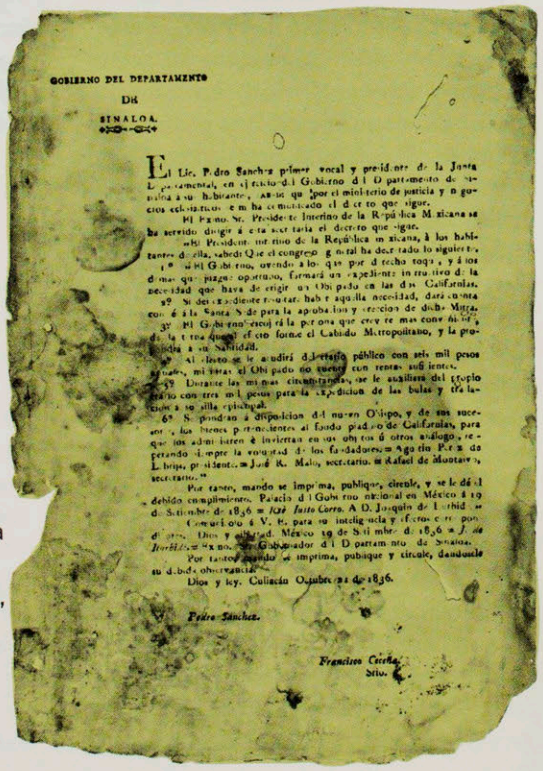
Señor Antonio Nakayama, noted historian of northwestern Mexico, who graciously gave the Los Angeles County Museum of Natural History the important document announcing the creation of the Bishopric of the Californias.



The ruins of the bell tower are all that remain of the old church at Sinaloa de Leyva which was destroyed by the 1770 flood. A second major flood in 1943 carried off a portion of the bell tower. In the background, right, can be seen the "new" church, built during the 1770's on safely higher ground.



A view of the plaza at Alamos, Sonora. The Church where several of the California settlers married in 1780-81 is to the right.



GOBIERNO DEL DEPARTAMENTO
DE
SINALOA.

El Lic. Pedro Sanchez primer vocal y presidente de la Junta Departamental, en ejercicio del Gobierno del Departamento de Sinaloa á sus habitantes, sabed: que por el ministerio de justicia y negocios eclesiásticos se ha comunicado el decreto que sigue.

El Escmo. Sr. Presidente interino de la República Mexicana se ha servido dirigir á este secretaría el decreto que sigue.

"El Presidente interino de la República mexicana, á los habitantes de ella, sabed: Que el congreso general ha decretado lo siguiente.

1º "El Gobierno, oyendo á los que por derecho toque, y á los demas que juzgue oportuno, formará un expediente instructivo de la necesidad que haya de erigir un Obispado en las dos Californias.

2º Si decidiere resultar haber aquella necesidad, dará cuenta con él á la Santa Sede para la aprobacion y erección de dicha Mitra.

3º El Gobierno propondrá la persona que crea mas conveniente de la terna que al efecto forme el Cabildo Metropolitano, y la presentará á su Santidad.

4º Al electo se le asignará del erario público con seis mil pesos anuales, mientras el Obispado no gocen con rentas suficientes.

5º Durante los mismos circunstancias se le asignará del erario con tres mil pesos para la expedicion de las bulas y ires la consagracion y silla episcopal.

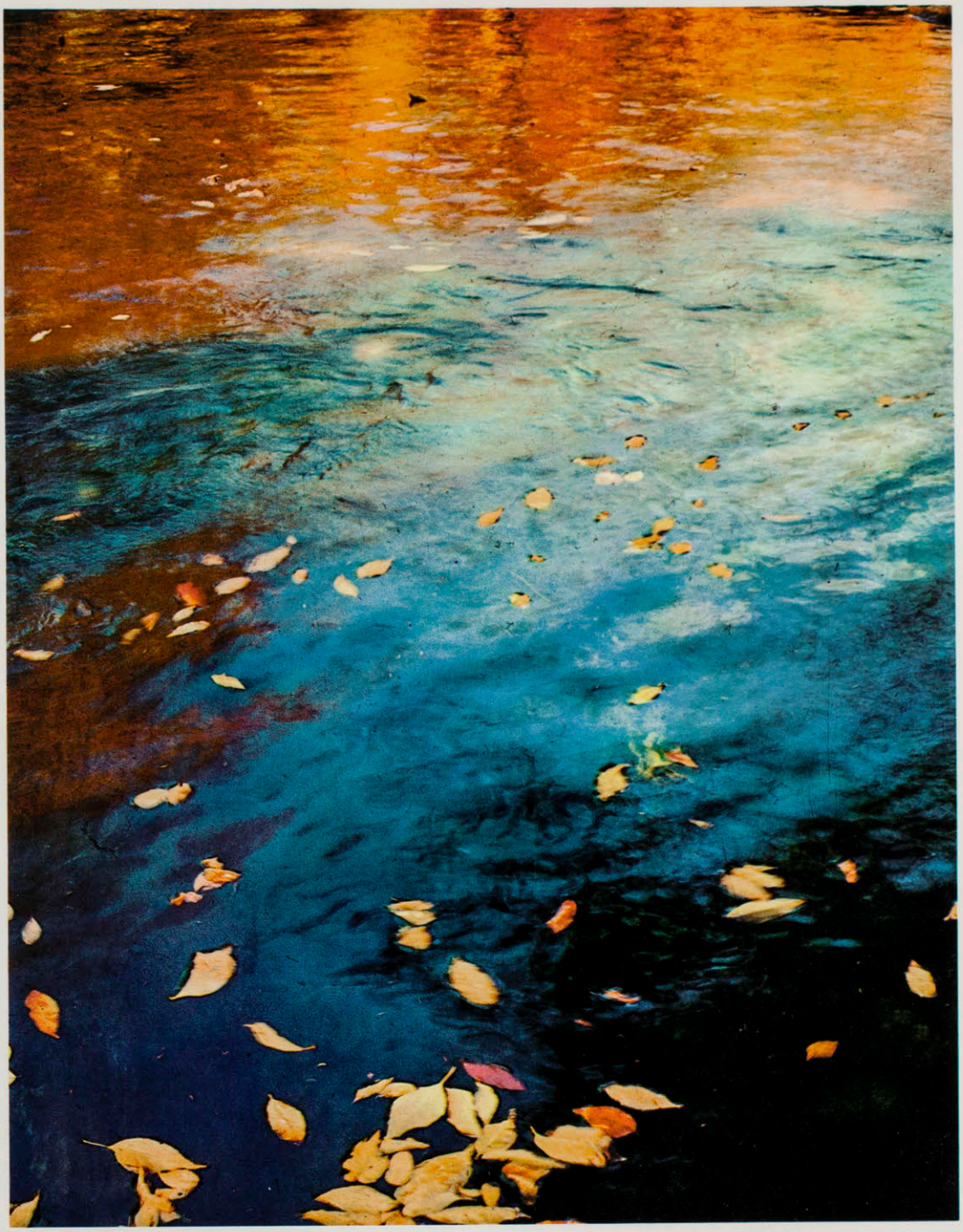
6º Se pondrán á disposicion del nuevo Obispo, y de sus sucesores, los bienes pertenecientes al fondo piadoso de Californias, para que los administren é inviertan en los objetos á otros análogos, reservando siempre la voluntad de los fundadores." Agustin F. de Iturbide, presidente. José R. Malo, secretario. Rafael de Mantaraz, secretario."

Por tanto, mando se imprima, publique, circule, y se le dé el debido cumplimiento. Palacio del Gobierno nacional en México á 19 de Setiembre de 1836. *José Justo Corro.* A D. Joaquin de Iturbide.

Concuerdo con el original que original que original que

On Sale Sept.11 in Museum Bookstore

A SIERRA CLUB–BALLANTINE BOOK $3.95



"In Wildness Is the Preservation of the World"

SELECTIONS & PHOTOGRAPHS BY Eliot Porter

to swear that they knew nothing of such happenings in Machado's many treks up and down Sinaloa.

One of the more interesting aspects in this period is the multi-racial character of the region. Spaniard, Indian, and Negro made up the bulk of northwestern Mexico's population, although there is a hint of Asia now and again. A marriage of a Filipino at Alamos, the existence of many more of his compatriots in San Blas, Nayarit, and the mention of a Filipino woman at Loreto as early as 1701 indicate strongly that the Manila Galleon had added something to the northwest's population. Antonio Miranda, the man who lost his daughter to the smallpox epidemic, was called a **chino.** This term has confused many persons, who have guessed that Miranda was either Chinese, a Spanish-Indian-Negro mixture, or merely curly-haired. It is most likely that he was of Filipino descent, for it is explained in later correspondence concerning another **chino** that the term means one born in the New World of Filipino parentage. Miranda was enlisted as a **poblador** for Los Angeles, but stayed behind at Loreto with his ill daughter.

In 1783, after some correspondence concerning him, it was decided to enlist Miranda as a soldier in the Santa Barbara Company. He did come north, probably saluted his former companions at Los Angeles, and arrived at Santa Barbara by January, 1784. He did not remain there long, however, for he died in May of the same year. Miranda was probably not the first person of Filipino blood to come to California, for several Filipino sailors are known to have visited Monterey a year or so before his arrival.

There were also a surprisingly large number of persons of Negro ancestry in Sonora, Sinaloa, and Baja California. There were many in southern Sinaloa, where some of the Los Angeles **pobladores** were recruited. Not knowing that perhaps one-third of Sinaloa was negroid, some historians have presumed that Rivera had difficulty in securing **pobladores** for his projected pueblo, since so many of them were of Negro ancestry. Such a statement might tell us more about the historian rather than Rivera's trouble in recruiting. Captain Rivera was more interested in obtaining soldiers rather than **pobladores,** although he was authorized to proceed as far as Guadalajara for more recruits, if he chose. He evidently felt that he had enough people. The choice of **mulatos** as **pobladores** was not an unusual one, for he seems to have filled out his roster at Rosario, where perhaps half of the people were **mulatos** in 1780. This term is more elastic in its usage in northwestern Mexico and corresponds more to the term "colored" in English rather than mulato. There were **mulatos** who were predominantly African in ancestry and there were others who were evidently predominantly Caucasian. One such person, described as a **mulato** from southern Sinaloa in the 1790 census, when he enlisted in the army was described as having red hair and blond eyebrows, although other characteristics he had were more Negroid.

Negro slaves were probably imported from Africa to Rosario shortly after the discovery of the silver mine there in 1655. By the latter part of the eighteenth century the great majority of **mulatos** were free people, not slaves, and this may well have been the case even before 1700. Less than ten per cent of the **mulato** baptisms during the 1770's were African imports. The baptism of an eleven-year-old girl from Africa in 1772, for example, indicates that there was a fairly direct trade from Guinea to Sinaloa. It is not strange that some of the soldiers and many of the **pobladores** were **mulatos.** Most towns in Sinaloa and Sonora had some amount of Negroid inhabitants, particularly in southern Sinaloa. Alamos had a smaller percentage of **mulatos** than did Rosario, although there were many more Indians there. Yaquis and Mayos were plentiful in the region and worked in the mines at Alamos. The discovery of silver at Alamos dated back to 1683, when the Promontorios strike was made. Within two or three years a town grew up in the vicinity. At first, Negro slaves were used in the mines, but later Indian laborers became the mainstay of the miners. There were Yaquis in many parts of Sonora as miners, and some enlisted in the army and found themselves in California. Juan Alvarez, a Yaqui Indian, was an early recruit serving in California.

One curious aspect concerning the colonization of California was the heavy contribution of colonists from one town in northwest Mexico. Nearly twenty per cent of the adults listed in the census of 1790 for California were from Villa Sinaloa, now called Sinaloa de Leyva. This town had begun as a presidio in the late sixteenth century, when northern Sinaloa was still controlled by Indians hostile to the Spanish. For some thirty years, the Spaniards had tried to put a garrison north of Culiacan. An establishment on the Fuerte River was destroyed by Indians and the surviving soldiers retreated southward. Eventually a spot was selected on the banks of the Sinaloa River for a new defense outpost. Nine soldiers were reported living there in 1596, but about five years later, the garrison could boast of some 20 soldiers. The presidio later became the center for local government in northern Sinaloa and retained some prestige even though there was a presidio founded to the north at El Fuerte by 1610. As its strategic importance declined, and as the frontier moved north, Villa Sinaloa contributed soldiers for the presidios which were established in Sonora in the mid-eighteenth century. In 1770, a disastrous flood destroyed the church, leaving only the tower, and carried off most of the town's houses. Several persons moved from Villa Sinaloa to other towns, and once uprooted, may have moved again to California. Today, the descendants of the early Californians can point to at least one ancestor from Villa Sinaloa, with few exceptions. Thomas W. Temple, foremost geneologist of early California families and a notable historian, has correctly called Villa Sinaloa the "fountainhead" of early California families. Many names familiar in California history, such as Lugo, Sepulveda, Dominguez, Machado, and several others, are still to be found in Sinaloa de Leyva. Both Sonora and California owe some debt to this small Sinaloan town.

There can be little doubt that there is more of historical significance to be found in the Mexican archives, which will be of interest to the California historian. Other archives in Sonora and Sinaloa may yield a great deal of interesting material, and perhaps the remaining archives in Baja California, as well. Mr. Nakayama once showed me a document in Culiacán which gave a progress report on Los Angeles' Plaza Church construction, dated 1819. There may be a great deal more from where that came from.

MUSEUM SPOTLIGHT

The History Division's Second Annual Photographic Competition is now on!

All resident photographers of Southern California, both professional and amateur, have until September 16, 1967, to enter.

The entries should be mailed or delivered to the History Division, Los Angeles County Museum of Natural History, 900 Exposition Blvd., Los Angeles, California 90007. There is a limit of three photos per entrant and the entry fee is $2.00.

The winning photographs will be honored in the Museum's exhibition of fine Southern California photography, titled **Photographic Exhibition 67.** The theme of the exhibition will be "Southern California—Its Past, Its Present, Its Ever-Changing Scene." Such photos will include historical landmarks; people and family life; studies of scenes and architecture; photographs of sports and hobbies, etc.

Each picture hung in the exhibition will receive an acceptance sticker, as well as a certificate of merit from the Museum. A catalogue of the exhibition will be published. Each exhibitor will receive a copy.

Prints MUST BE mounted to 16" by 20" or larger. ONLY one picture to a mount. Both color and black and white are accepted. Entrant must certify that all photos submitted have been taken since January 1, 1966, and that entrant owns full rights to each.

Each print must be accompanied by an official entry blank. The blanks have been mailed to Museum Alliance members, last year's contestants, camera club members. Those entering more than one print should make facsimile blanks. Official entry blanks may be obtained by writing the Museum.

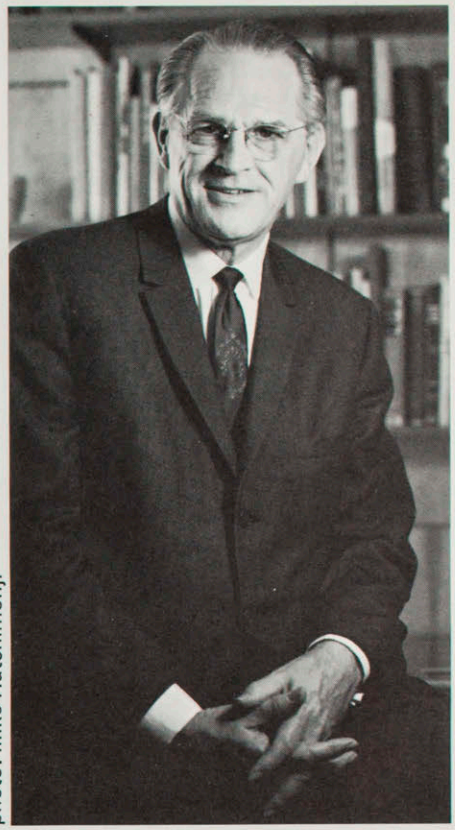


photo: Mike Hatchimonji

Henry Anson Wylde, Chief, Division of Exhibitions

Los Angeles County Museum of Natural History, retired June 29th after forty-three years of service. From 1924 to 1933 Mr. Wylde worked in the Los Angeles County Museum as preparator, research assistant and, from 1933 to 1939 as Assistant Curator of Paleontology, making many trips into the Southwest, building the collections of vertebrate paleontology for the Museum. During the period from 1933 to 1937, he also was associated with the Department of Geology at the California Institute of Technology under Dr. Chester Stock. In 1939 he received, through the A.A.M., a Carnegie Corporation Grant-in-Aid to study Museums and Museum operation in Europe. Mr. Wylde was a scholarship student at Otis Art Institute, where he received his formal training in art. Mr. Wylde became the Curator of Exhibitions of the Los Angeles County Museum in 1949, at which time the Division of Exhibitions was organized. In 1956 he was made Chief of the Division.

CERTIFICATE OF MERIT

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